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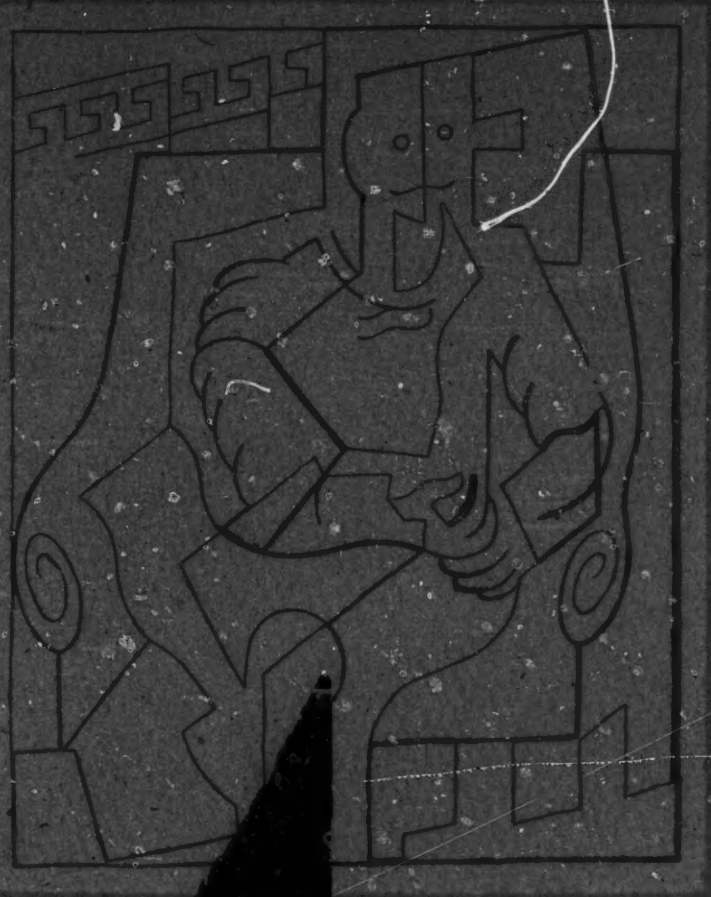


JUAN GRIS

APRIL 1-26, 1947

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

18. IV. 1947

JUAN GRIS

[1887-1927]

The Buchholz Gallery has shown the work of Juan Gris in a retrospective exhibition three years ago. The greater part of the present exhibition consists of paintings not shown before in the United States.

★

Gratefully acknowledged are the generous loans of The Museum of Modern Art and the Smith College Museum of Art as well as Mr. and Mrs. Ralph F. Colin, and Jacques Seligmann & Co., New York.

★

The first comprehensive biography on Juan Gris by Daniel-Henry Kahnweiler in the translation of Douglas Cooper will be published in early fall. (Daniel-Henry Kahnweiler, Juan Gris. His Life, Work, Writings. 176 pages of text. More than 100 illustrations on 60 plates. Two color plates. Price $12.50. Published by Humphrey Lund, London and Curt Valentin, New York.)

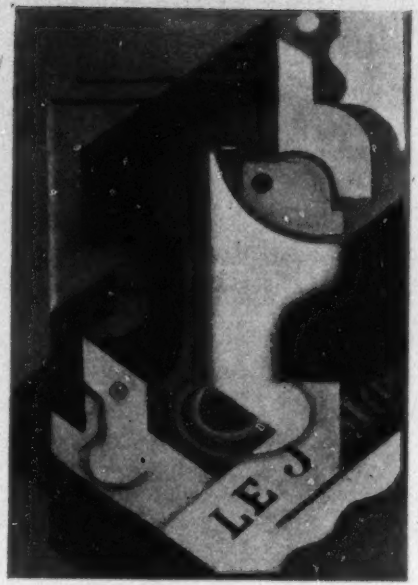
Notes on My Painting

By JUAN GRIS

The world from which I draw the elements of reality is not visual but imaginative.

Though the way of looking at the world and the concentration on certain of its aspects—that is to say, the æsthetic—has varied from period to period, the relationship of one coloured form to another—that is to say, the technique—has always, so to speak, remained fixed. I therefore believe that my technique is classical, for I have learnt it from the masters of the past.

It would almost be true to state that,



No. 13

with rare exceptions, the method of work has always been inductive. The elements of a concrete reality have been rendered pictorial, a given subject has been made into a picture.

My method of work is exactly the opposite. It is deductive. It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture.

I call this a deductive method because the pictorial relationships between the coloured forms suggest to me certain private relationships between the elements of an imaginary reality. The mathematics of picture-making lead me to the physics of representation. The quality or the dimensions of a form or a colour suggest to me the

appellation or the description of an object. Hence, I never know in advance the appearance of the object represented. If I particularise pictorial relationships to the point of representing objects, it is in order that the spectator shall not do so for himself, and thus prevent the combination of coloured forms from suggesting to him a reality which I have not intended.

Now painting is foreseeing—foreseeing what will happen to the general effect of a picture by the introduction of some particular form or some particular colour, and foreseeing what sort of reality will be suggested to the spectator. It is, then, by being my own spectator that I extract the subject from my picture.

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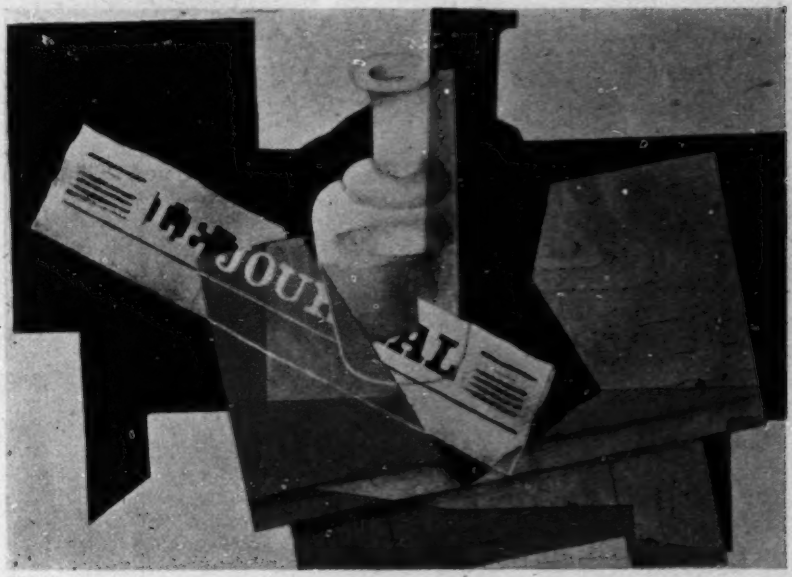
"I do not know if one can give to this

1916



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1917

No. 9

1921

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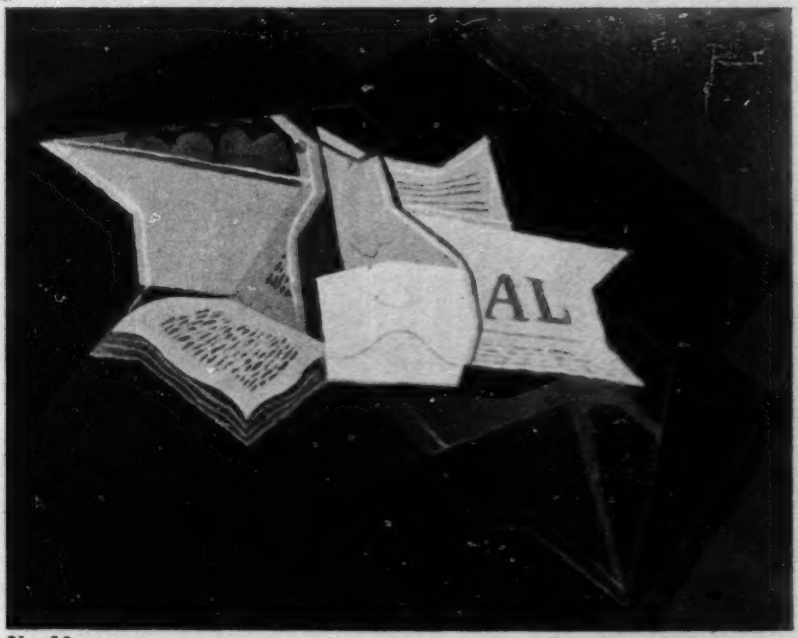
MUSEUM OF MODERN ART LIBRARY

1925



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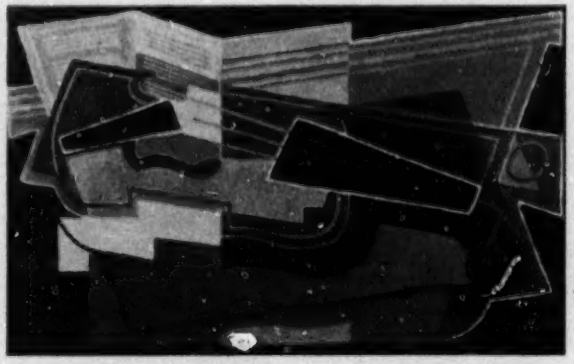
æsthetic, this technique and this method, the name of Cubism. Anyway, I make no claim to representing any particular sort of appearance, be it Cubist or naturalistic.

It is the appearance of the work as a whole which is its culmination, for this aspect is unknown to me. My subject, obviously, modifies the pictorial relationships without destroying or changing them. But it does not modify them any more than a numerical relationship is modified by the multiplication of both quantities by the same figure.



No. 14

Therefore I would say that a subject painted by myself is simply a modification of pre-existing pictorial relationships. Nor do I know until the work is completed just what modification it is, which gives it its character.

from Daniel-Henry Kahnweiler, Juan Gris, His Life, Work, Writings, to be published in fall.

CATALOGUE

1 Violin and Guitar

1913. Oil. 39½ x 25¾ inches
Lent by Mr. and Mrs. Ralph F. Colin

2 Flask and Glass

1914. Oil. 18¼ x 15½ inches

3 Composition

c. 1914. Oil. 25 x 19 inches
Lent by the Museum of Modern Art (Gift of the Advisory Committee)

4 *Le Vin Rosé*

c. 1914. Collage. 18⅞ x 15⅜ inches
Lent anonymously

5 Abstraction

1915. Oil. 25⅝ x 31⅞ inches
Lent by the Smith College Museum of Art

6 *Gueridon*

1916. Oil. 21½ x 15 inches

7 Still Life

1916. Oil. 16¼ x 10¾ inches
Lent by Mr. and Mrs. Ralph F. Colin

8 *Journal*

1916. Oil. 18 x 25½ inches

9 Still Life

1917. Oil. 29¾ x 40½ inches
Lent by Mr. and Mrs. Ralph F. Colin

10 The Chessboard

1917. Oil. 28¾ x 39⅜ inches
Lent by the Museum of Modern Art

11 Harlequin at the Table

1918. Oil. 36½ x 25¾ inches

12 Harlequin

1919. Oil. 39 x 25½ inches

13 **Fruitbowl and Glass**
1919. Oil. 21¾ x 15 inches

14 **Violin and Clarinet**
1921. Oil. 15 x 24 inches

15 **Guitar and Fruitbowl**
1921. Oil. 19⅝ x 23⅞ inches

16 ***Le Canigou***
1921. Oil. 39½ x 25½ inches

17 **Portrait of a Woman**
1924. Oil. 16 x 10¾ inches

18 **Portrait of a Man**
1924. Oil. 16 x 13 inches

19 **Still Life**
1925. Oil. 19¾ x 25½ inches

20 **Table before the Sea**
1925. Oil. 29 x 36½ inches

22 **Still Life**
1915. Ink. 6¼ x 9¼ inches

23 **Man with Guitar**
1918. Pencil. 14 x 8¼ inches

24 **Seated Harlequin**
1920. Pencil. 13½ x 10⅝ inches

25 **Still Life**
c. 1923. Ink. 9½ x 12 inches

26 **Still Life with Guitar**
c. 1923. Ink. 8½ x 11½ inches

27 **Four Lithographs. 1921**
a. Marcelle La Blonde
b. Marcelle La Brune
c. Jean Le Musicien
d. Le Gosse